Leica
PHOTOGRAPHY

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Leica PHOTOGRAPHY®

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contents:

SHOW PLACE
Mary Ellen Mark 4

SCOTLAND'S LEICA DOCTOR CUM LAUDE
T. C. March 10

LEICA FAMILY TREE 13

ARCHITECTURE WITH THE 50mm
Amiran Harlap 14

THE NEW LEICAFLEX SL 17

WHEN ARTISTS FACE THE CAMERA
Jacob Deschin 21

10 PHOTO FALLACIES
Norman Rothschild 26

GET THE MOST FROM THE MR
Edward Meyers 28

FOCUSING ON 30

COVER

Ernst Haas

A poetic portrait fashioned on a movie set in Oregon. The pensive "blue boy" is a local extra, the film "Oregon Trail." Haas used a Leica M3 and 50mm Summicron lens with Kodachrome II.

◀ INSIDE COVER

Leonard Soned

Boys will be boys and a tree is to climb; in this case a Columbus, Ohio lamppost. The photographer used his Leica M2 with Visoflex housing and 400mm Telyt lens on a tripod. The film was Tri-X developed in Acufine.

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show place

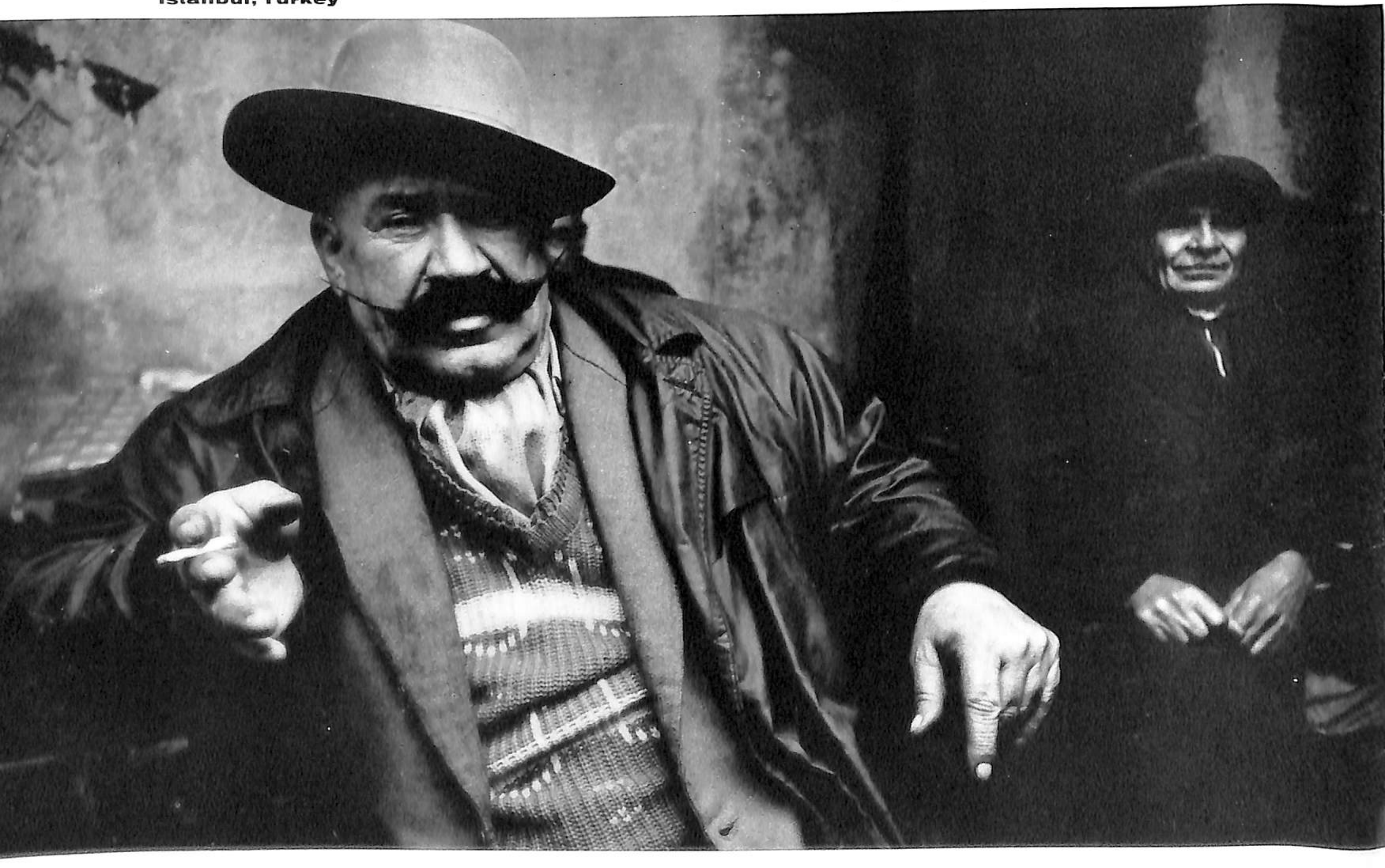
MARY ELLEN MARK, photojournalist

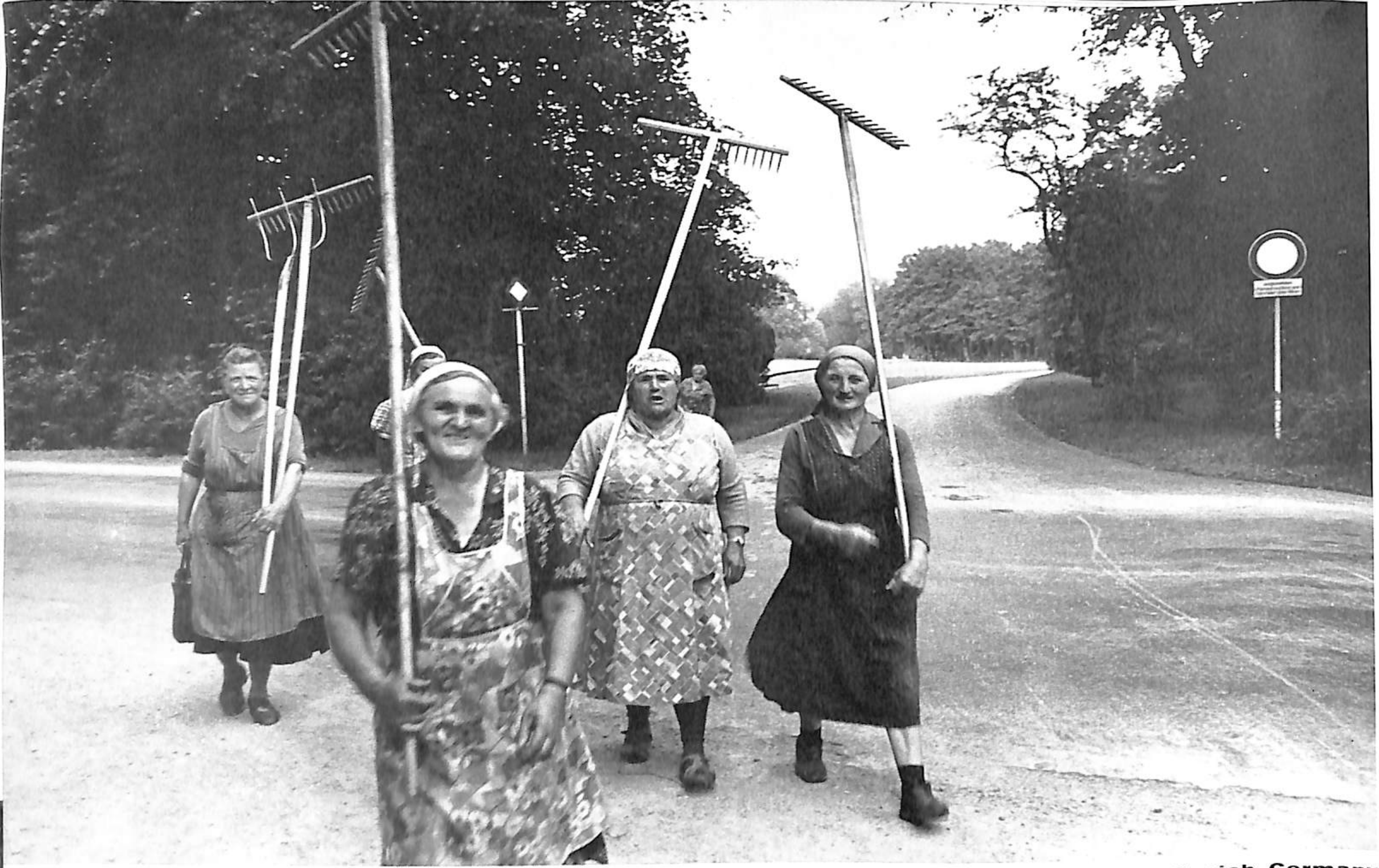
Yearly and with seemingly incessant regularity young photographers from everywhere make their appearance in New York seeking work and instant recognition. Somewhat surprisingly a few among them do succeed.

Not so long ago, Mary Ellen Mark was an undergraduate student at the University of Pennsylvania in her native Philadelphia. She went on to take a graduate course in Fine Arts at the University's Annenberg School of Communication. There she was soon exposed to the world of photography, attending courses given by visiting lecturers involved in

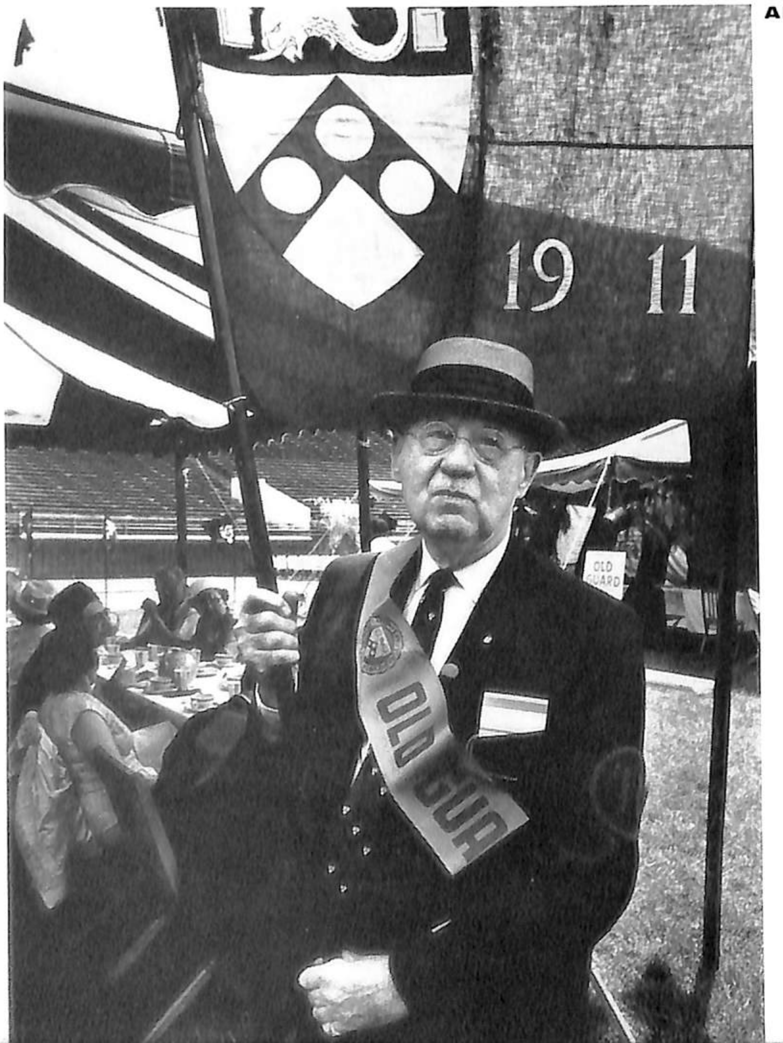
Istanbul, Turkey

Trabzon, on the Black Sea, Turkey ►





In the "English Gardens," Munich, Germany

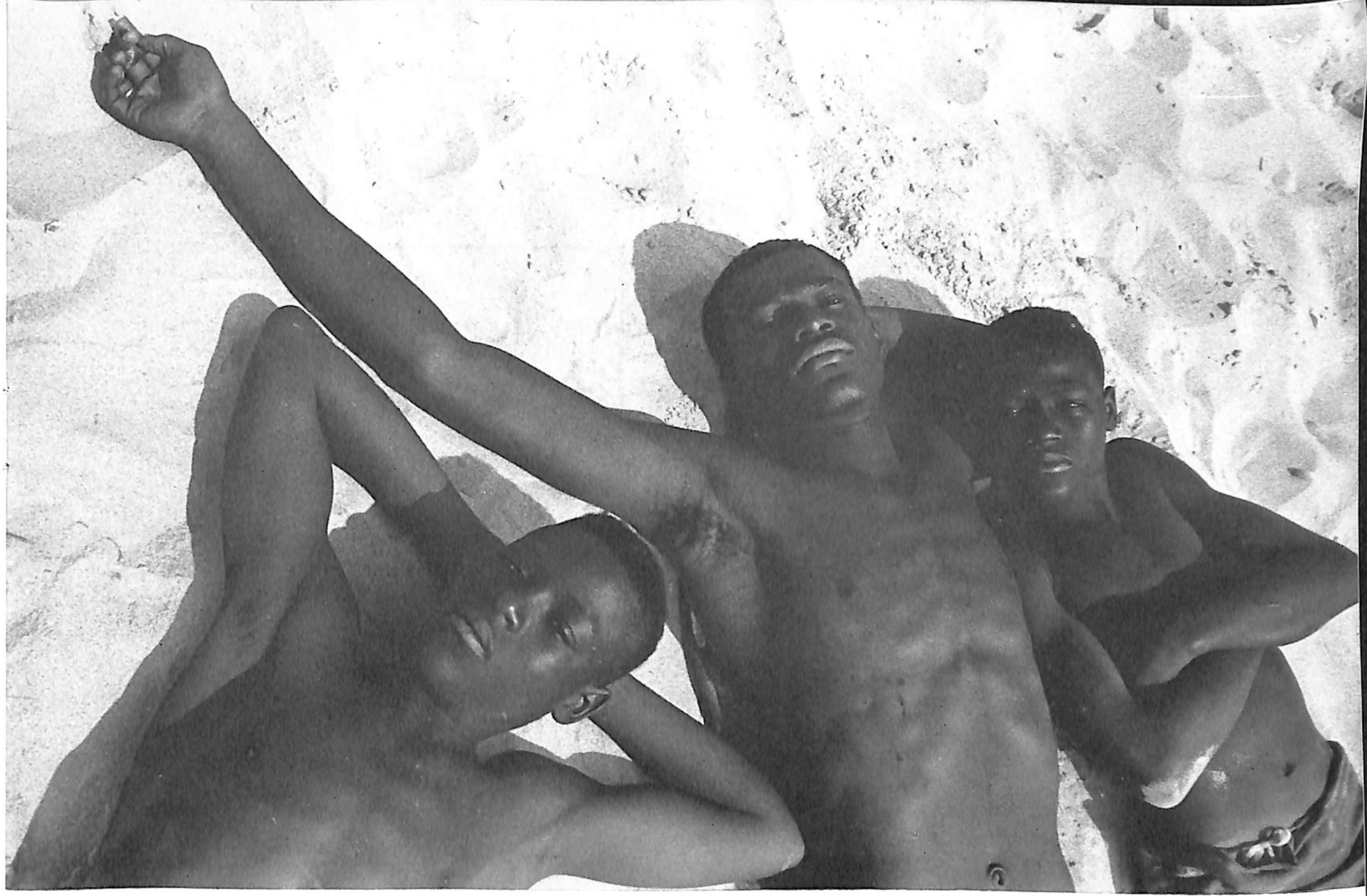


Alumni Reunion, University of Pennsylvania

Village near Izmir, Turkey

London, England

On the Staten Island ferry, New York



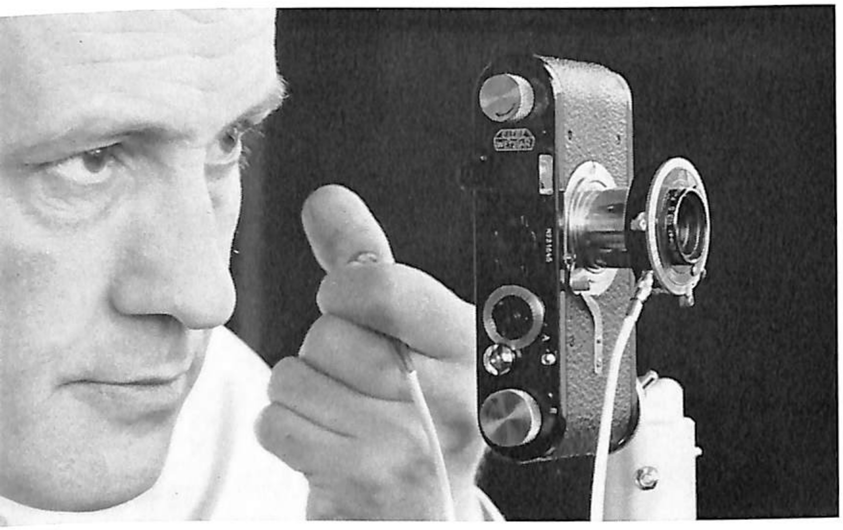
Shores of Lake Michigan, Chicago

various aspects of the medium. Among these were Louis Glessmann, then the Art Director of *Holiday* Magazine, to whom she gives especial credit for her new awareness, and occasionally photographers such as Bruce Davidson, whose courses she attended later in New York, would lecture at the School. She had soon decided that it was through a camera that she wanted to "see" and to express herself. She started out photographing for the University's Alumni Magazine and several local publications. Applying for and obtaining a Fulbright Scholarship to photograph in Turkey, she spent one year there, exploring not only major cities like Ankara and Istanbul, but venturing forth into the countryside and villages. The photographs she brought back are early evidence of her proficiency. They show also her predilection for filling her frames with people, and the human warmth of her palette. The journey from Turkey led back through Europe and photographs from France and England. Returning to the U.S. she settled in New York and embarked upon the peripatetic path of the free-lance photographer.

Her photographs have appeared in, among others, *Jubilee*, *Amerika*, the publication issued by the United States Information Agency, and *Infinity*, the journal of the American Society of Magazine Photographers. She has pages in layout in some of the top picture magazines and a portfolio in this year's U.S. Camera Annual.

She owns an M2 and an M4 and is partial to the 35mm lens, although she also uses the 28mm and the 50mm. She switches easily from color to black and white film but prefers the latter.

Her ambition is to travel, to discover the world in its many facets; her aspiration, to proclaim its diversities in the affirmative. Ideally, she would like a certain amount of time each year to photograph freely for her own pleasure. Whatever her subject, she has chosen to interpret with sympathy, to be both respectful and involved. Perhaps that is why her photographs often have a timeless, classic and universal look.



NOTE

George Carr has no official connection with either Ernst Leitz, Wetzlar, GmbH or E. Leitz, Inc. He can be reached *only* by writing directly to the address in Scotland which appears in the article. Anyone wishing him to undertake the repair of a historic Leica model should first write to him at that address stating the repair needs, camera model and serial number, etc. Do not send anything until after your initial inquiry has been answered. Letters to Mr. Carr c/o this magazine *cannot* be forwarded.

Scotland's Leica doctor cum laude / *T. C. March*

he's younger than some of his "patients"

George Gordon Carr, Photographer, Crosslee by Johnstone, Renfrewshire. . . . That was the heading on a letter that reached me several years ago from a man who has since increased my knowledge about Leicas tenfold; for George Carr not only uses the Leica, he restores and repairs maltreated and worn cameras to their original, factory-fresh black-and-nickel condition . . . not just skin deep but down to the last screw in the chassis if they need it. In fact he will not undertake a restoration or repair job on "half measures" instructions and any enthusiast or collector of veteran Leicas who is lucky enough to own a Carr-overhauled model hasn't just got a show-case exhibit, he has a Leica guaranteed to be as functional and accurate as when it left Wetzlar back in the 1920's or 1930's . . . because George Carr is a craftsman and a perfectionist, time spent means little to such men, the job has got to be right! I am naive enough to believe that this spirit was common in Wetzlar in the black-and-nickel days so I can pay no higher tribute to George when I say I consider him to be more "Leitz-like than Leitz" when it comes to meticulous assembly and attention to detail. For, however regrettable, the parent factory can no longer undertake the servicing and repair of the very early models on economic terms; fortunately we have one man enthusiastic enough and with the required knowledge to do for Leica owners the restoration work the factory can no longer undertake.

I cannot now remember just why I wrote to George Carr in the first instance but I had been told of his existence by another British enthusiast who had had his modern Leica serviced in the cottage in the crossroads hamlet near Glasgow, and who was full of praise for the smooth way it operated. Since that first contact I've had several models from my "working" collection of Model A's etc., attended to by George and also received from him countless pages of information on the gentle art of making a "silk purse out of a sow's ear". . . and some of the cameras sent for treatment are probably more tattered than most sow's ears! I have never been able to understand how anyone could be callous enough to "paint" a Leica with bicycle enamel when the edges were worn a shade brassy. George's procedure when refinishing is to clean off everything, including original Wetzlar finish if any remains, right down to the brass. Re-engraving presents a challenge but is overcome by "ploughing-out" the remains of the soft, "silver" metal with hand tools and if necessary deep-

MODEL A NO. 526 originally had fabric covering the body screws.

CARR TREATMENT restored ancient Leica to like-new condition.

ening the engraved figures and letters. After hand brushing-on one coat of a special polyurethane enamel the work is re-engraved to remove the enamel from the "grooves" and again re-engraved after the second coat of black. . . . Tedious, time-consuming and dedicated work but the result is superb when the engraved figures etc. are "filled" with white enamel.

Naturally this is only a brief outline of the refinishing technique on perfect metal surfaces. Before most of the top plates, bases, rangefinder covers, viewfinder cases etc. can be dealt with dents and abrasions have to be removed by careful beating, filling and rubbing down.

Parts with worn plating are also carefully prepared, knobs and speed dials have the worn knurling re-cut *by hand filing* before nickel-plating again in the home-constructed nickeling vat. For some time re-plating was a problem, as commercial firms were not really interested. And in any case it went against George's principles to have work farmed out that might be tackled personally. Eventually, after several experiments, a small plating vat was rigged to deal with knobs, dials, lens mounts, barrels, etc. The quality of finish can be seen even in the halftone illustrations.

Lens-mount refinishing naturally meant that optics had to be removed and replaced; this work has been done successfully as a matter of routine! Just how it is managed without extensive optical test equipment I really don't know. What I do know is that my f 2.5 Hektor-ed Model I at full aperture has superb resolving power now that it has the Carr Treatment.

In step with a perfectly restored exterior must go 100% mechanical and optical perfection. In fact, George Carr insists that a mechanical overhaul must take precedence over refinishing; he will undertake the former without the latter work but never a superficial face-lift on its own, arguing that the chassis has to be stripped from the top-plate anyway, and, on reassembly, the blinds, gears, bearings etc. must receive attention as they are built up.

George Carr, 39 and a bachelor, entered this particular field of repair work through disgust and frustration and was spurred on by determination and helped by his incredible patience. His story, as told to me in many letters liberally decorated with cartoons and sketches, told how some twenty years ago he bought a Standard . . . and sat on it – accidentally of course! But the result was a bent Leica that he tentatively disassembled and then sent as a "rattling box of bits" to a well known repairman. Subsequently a smaller box was returned to him containing his camera, now screwed together. But it refused to take sharp pictures. After some months a second repair house returned the Standard which now took sharper pictures. But the shutter gave 1/20th at Z at who-knows-what at 1/500th. George's determination was now aroused so he stripped the camera again and for a week carefully studied the mechanism and parts and their functions. Then step by step the Standard was reassembled, tested and adjusted. In George's words . . ."It both worked *and* took sharp pictures" and was used extensively for two years before being traded in for a Model III.

I don't know if this two years reliable service by

RESOLUTION OF PICTURES made with restored Leica at moderate aperture closely resembles that of modern-equipment photos.

the Standard has any bearing on George's current warranty but this is the period for which he now guarantees unconditionally his overhauls and repairs.

Work on the old models of the 1920's and early 1930's is naturally time-consuming. No new spares are available and many parts have to be hand made or reconditioned. (Imagine the Wetzlar Stock Controller's reaction to requests for "Body casing for Model I, Nr. 526," or "Focusing mount and flange for (un-numbered) Elmax lens," or "A mushroom-headed shutter release spindle," or even "Ratchet wind gear and take-up assembly for Leica-Compur, Nr. 5935" !!)

Alloy casings have to have worn threads for lens flange holding screws drilled out, plugged, then re-bored and tapped back to standard size. New flange screws probably (inevitably!) have to be made and infinity-stop pins turned up. Another big problem is the supply of the authentic Vulcanite, correctly "grained," for recovering damaged bodies.

George is currently restoring a "250" he bought in a very tatty state, this is a labor of long duration as it has to be put aside when customers' work arrives, but the finished product should be a joy to see and use on a par with the photo of Model A Nr. 526; a camera refinished by Carr.

Luftwaffe-grey enamel posed a problem when the first of these war-time bodies arrived at Crosslee. Enamels were specially mixed to obtain the correct shade but when the blend was baked, there was a color shift. So it was back to the mixing pot again until the baked result was an exact match with the original. George tells me that he is still not satisfied and has postponed any more grey refinishes until more exhaustive tests have been made. . . . just one small example of thoroughness and dedication to perfection. Another: all external casing and top-plate screws have their heads enamelled and baked for wear durability before being used.

I have five Leicas that are older than George, so this craftsmanship is not the product of an apprenticeship served in more leisured times. It is probably inbred for generations as his grandfather was a carpenter and joiner. His father was a manager of an explosives factory . . . an ideal place to exercise care and patience in handling the product!

I cannot estimate how many pages of letters (in shocking handwriting from both sides) have passed between us, but each letter from Crosslee is sure to contain some diagram to illustrate a point George is making and to help me understand some process or repair in hand. He is not the secretive type. But the joy of some of the letters is in the cartoons and sketches decorating some of the pages. (Unfortunately the examples I have saved are not suitable for publication. They're generally libellous to either the writer or the recipient!!)

Thank you, George, for taking the trouble to be really good at a job in an age when "Oh, it'll do" is quite general.

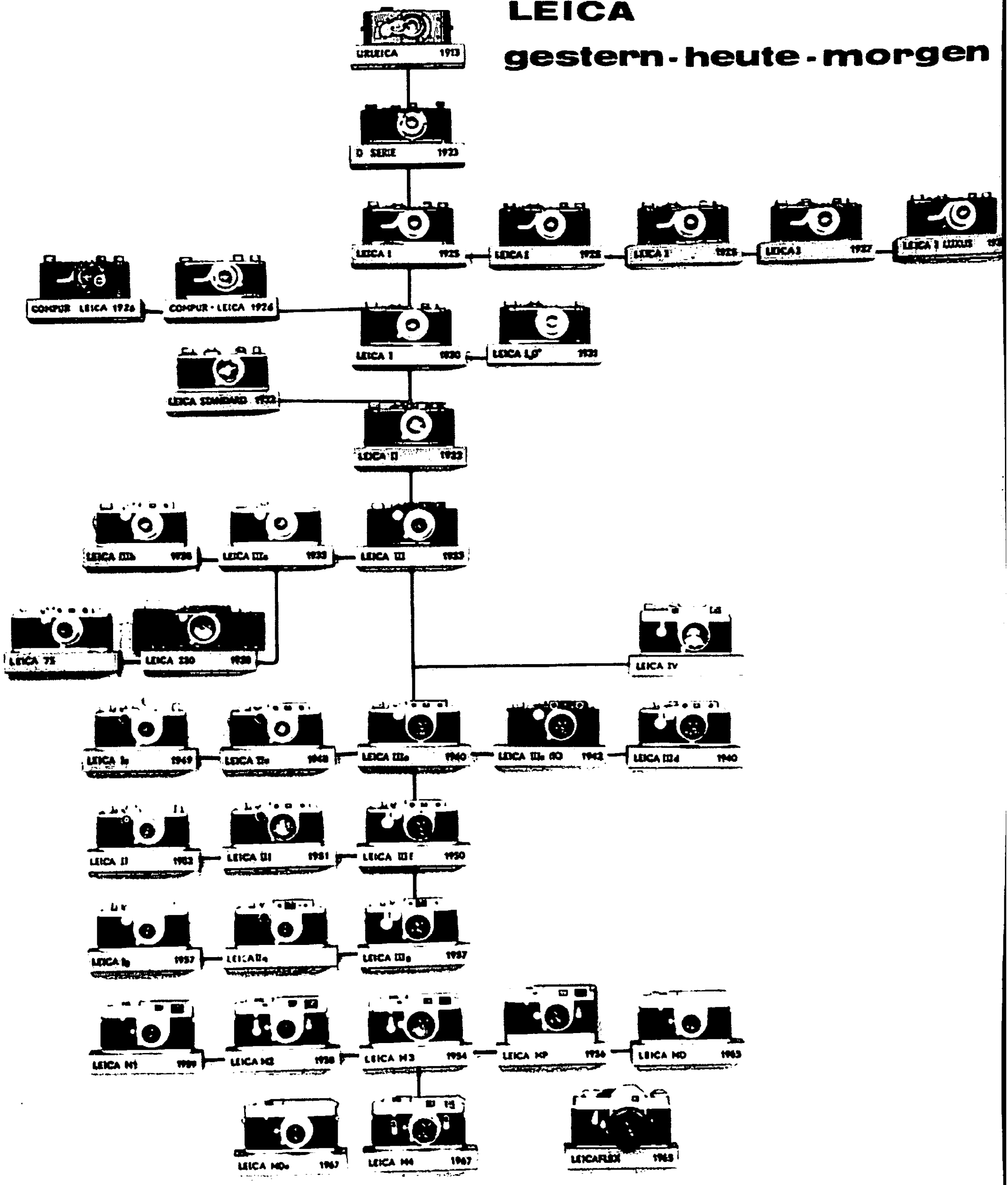
Leica family tree

1913 to 1968

This genealogy of the Leica first appeared in "Objective," the house publication of the Leitz factory in Wetzlar. It is so interesting and informative that it seemed a good idea to reproduce it for Leica Photography readers.

This family tree is a startling reminder of the Leica's long history. And, so closely did each model resemble its predecessor that it is a distinct shock, even to old Leica hands, to see how many Leica models have actually appeared in the 45 years since the first production model appeared. Not until the M3 arrived in 1954 was there a radical change in the "classic" face of the Leica.

From the prototype of 1913 to the modern Leicaflex, you will find 38 models illustrated.



architecture with the 50mm / *Amiram Harlap*

shoot with only one focal length

"Less is more," Mies van der Rohe's dictum about architectural design, also applies to architectural photography, both in terms of pictorial design and size and variety of equipment used as well.

This is not to say that a system including interchangeable lens, filters, etc. cannot out-perform, on specific tasks, the camera with minimum accessories.

When I plan ahead to shoot a specific subject (and when the only traveling involved is to the site and back) I bring along accessories appropriate to the particular job.

Inevitably, my kit will contain a wide-angle lens and a telephoto, the former to provide good coverage at close quarters or to include tall buildings, and the latter for long views showing the subject in relation to its surroundings or when the premises are inaccessible, and for picking out significant details.

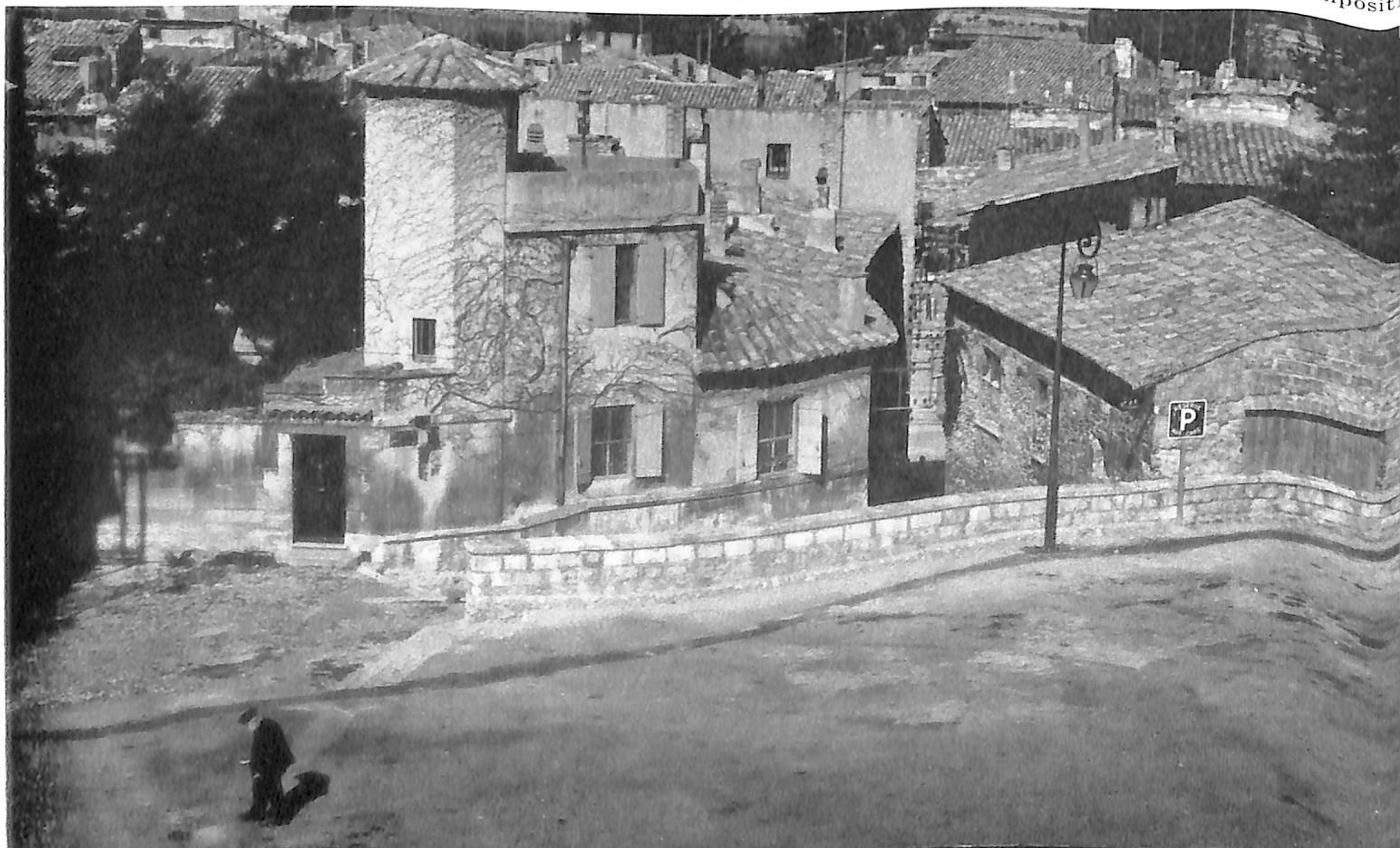
Included also will be a tripod for use with possible long time exposures and with the wide-angle lens to avoid *unintentional* converging verticals resulting from a camera which is not held absolutely leve

I use filters when tonal separation is required tween building, foliage and sky, or when I want accentuate the characteristics of certain mater such as brick or the grain of wood. To nullify turbing glass reflection I turn to the polarizing fil

But the nuisance of lugging around a lot of equ ment restricts subject choice. It hinders quick sho ing and shooting from awkward spots. And this where the case for the mobility of a 35mm came such as the Leica, with minimum accessories, It's why I often carry only the camera and one when making architectural photos informally, as might around your own home.

Its lightness and compactness allow me to carry along wherever I go, ready to shoot (even from moving car), when an unexpected subject comes way. Its economy in terms of time and expense fr me to be generous with the number of my shots subject, and so increases my chances of coming

HUMAN FIGURES in architectural photos suggest scale, help to identify locale and add a touch of human interest to the composit



with fine photographs. The unobtrusiveness of the Leica allows shooting inside museums, churches and such, without causing a disturbance, and permits inclusion of human figures as they go unselfconsciously about their business. Human figures can suggest scale and identify a locale, in addition to enlivening a picture or pulling a composition together. Finally, there is the added advantage of being able to make color slides in a popular size. But the question remains: how to overcome the limitations inherent in the 35mm camera when used without interchangeable lens and without accessories? Without a wide-angle lens and rising front can we possibly photograph a tower or include a wide facade?

One way is to circumvent the liabilities; the other is to try to convert them into assets. For instance: if you cannot include all of a tall building in your viewfinder from a given spot, you *can* increase your distance from the subject. (From the new spot, if there are obstructions in the line of vision, you of course should try to incorporate them to advantage in the composition.)

A lamppost, a tree, a fence in the foreground can be used to frame the subject, create a sense of depth or provide contrast of styles, textures and shapes.

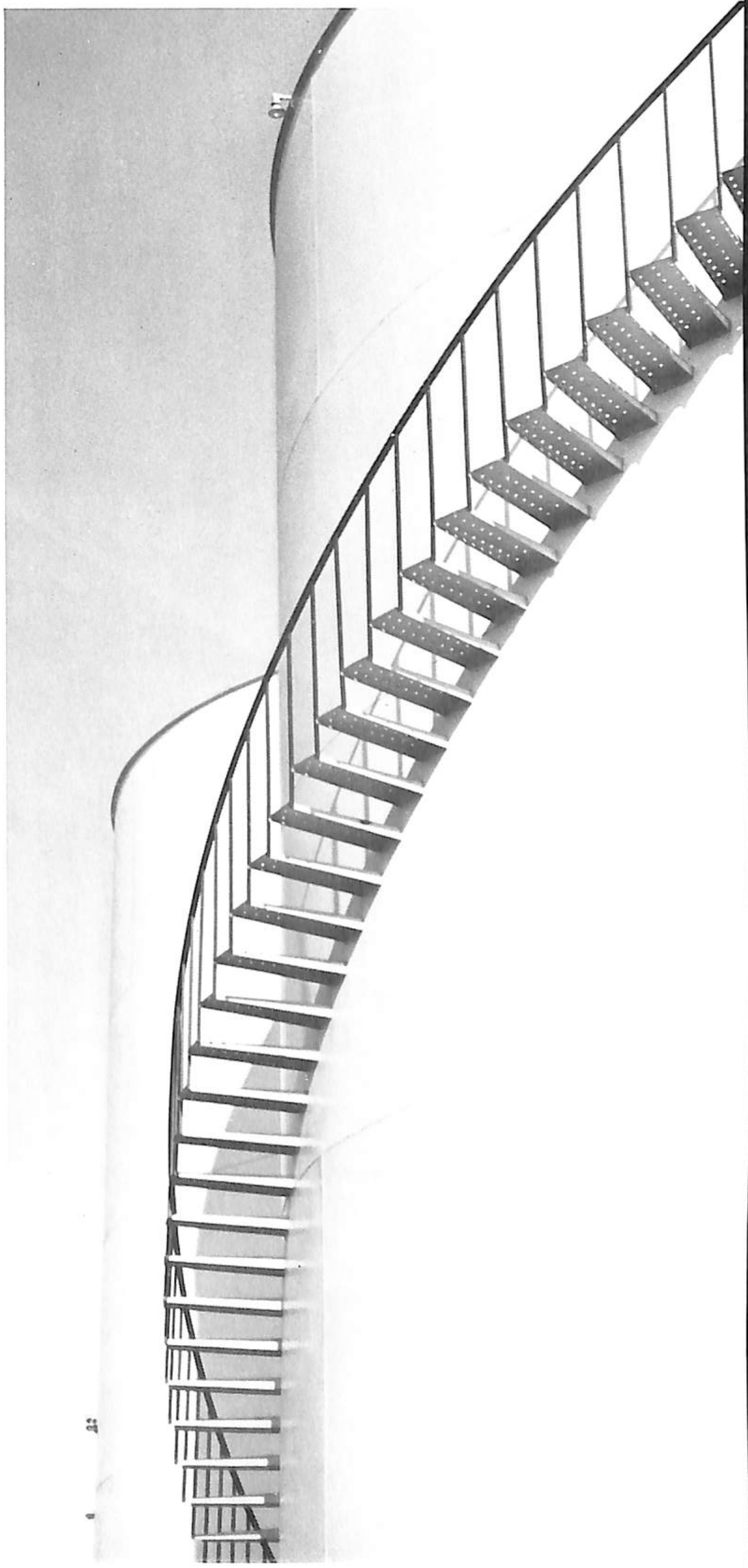
If the obstruction is a building, try shooting from its roof or one of its windows and gain, as a bonus, an unusual point of view. In interiors you can shoot from adjacent spaces through windows and doorways, using the furniture as props in the composition.

If you still cannot find a distant spot from which to shoot successfully, try coming to within a few feet of your subject. Then shoot upwards in case of a tower, or sideways in case of a wall. The results may be pleasantly surprising: the rapidly converging verticals give drama while the horizontal converging lines create a strong perspective. What is normally considered to be undesirable can become remarkably dramatic and filled with impact.

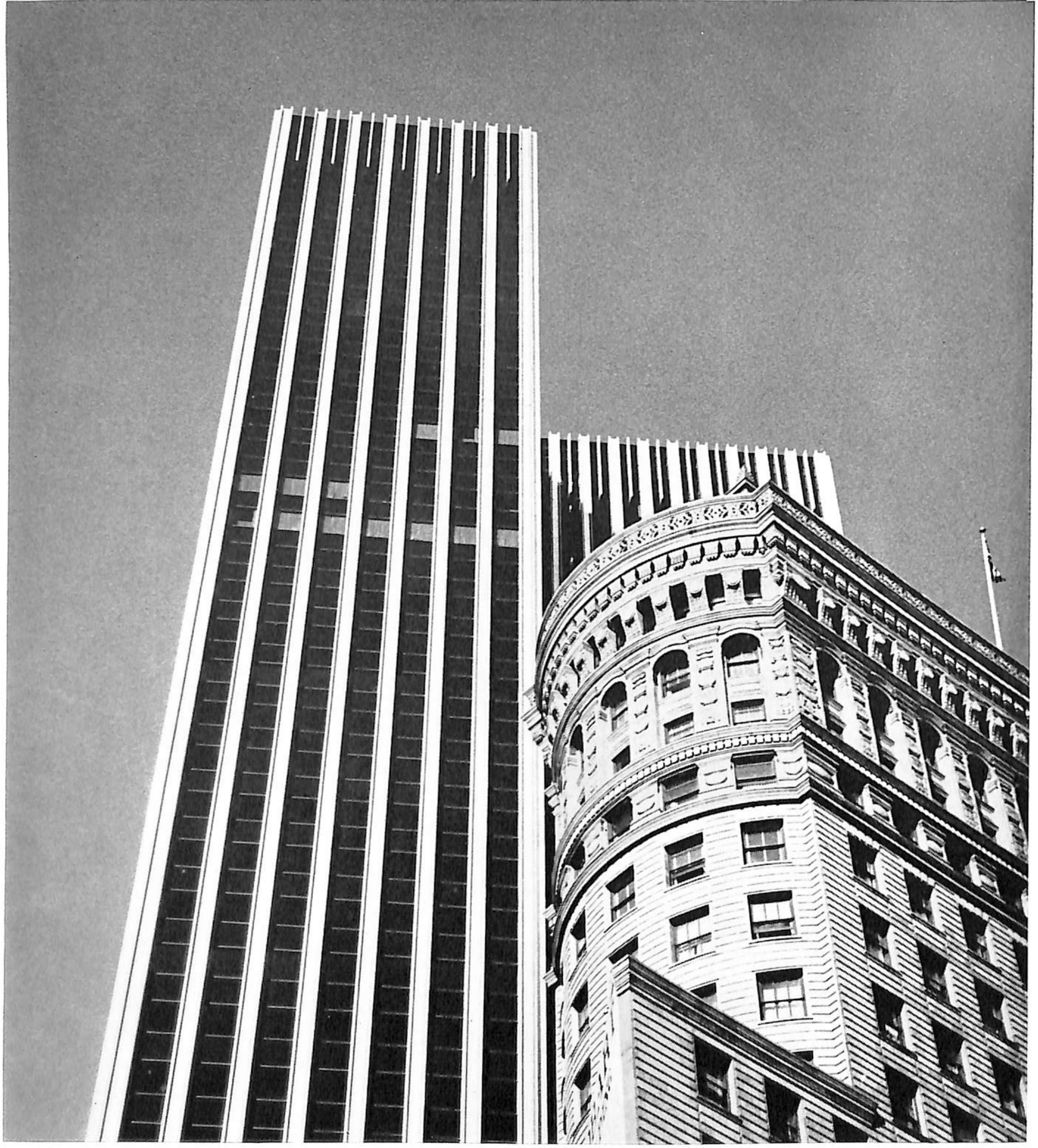
Also, keep in mind that in photographing architecture, by a judicious selection of telling details, you can express the essence of a whole building. A 50mm lens, used close in, can select important parts from the overall scene. The Dual-Range Summicron is even useful for recording small decorative details.

The decision as to what is visually significant about any structure is a personal one, to which you can bring either a knowledge of architecture or an innocent approach. You may be impressed by richness of detail, purity of line, by spatial qualities, by sculptural aspects, or you may even be struck by the absurdity of a piece of architecture.

In selecting a subject, you needn't limit yourself



A SELECTED PART can express the essence of the whole structure.



EXAGGERATED CONVERGENCE of verticals, sometimes undesirable, can actually add impact to soaring building lines.

to acknowledged masterpieces; anonymous structures such as industrial plants, barns, warehouses, bridges, etc. – can be a rich source of photographic material.

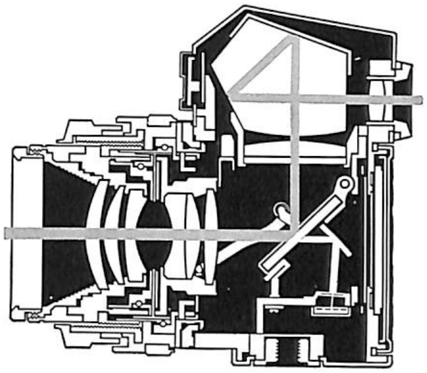
Composition is also an individual way of seeing things that calls attention to a print, though naturally the basic elements of any good composition apply also to architectural photography. First look for a dominant theme, eliminate distracting elements, establish a major point of interest in the composition, and stress this in the picture by line, mass and tone values. The rest of the elements in the picture should then be carefully balanced around the point of main interest.

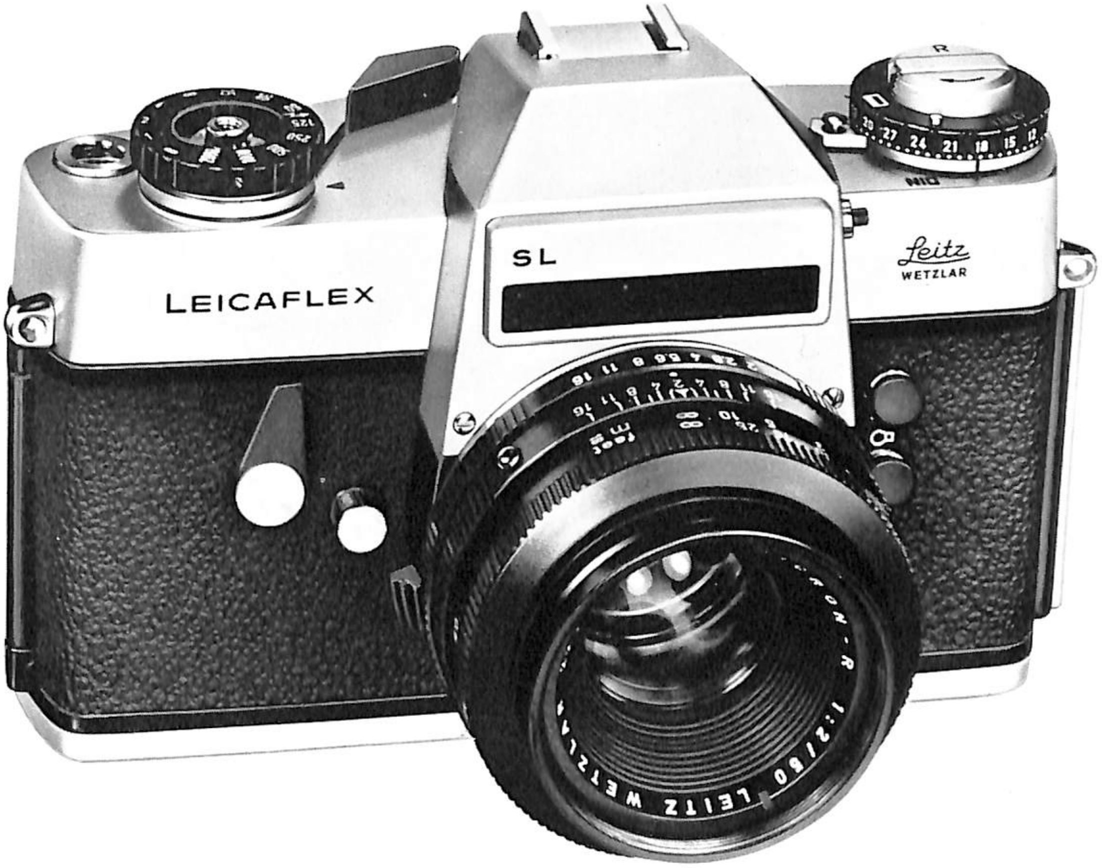
Dealing as we are with architecture, perspective and depth of field are important. So is the quality of light and the position of the sun. With a strong directional light we can best convey texture, three-dimensionality and the play of light and shadow.

But, having taken everything else into account, what lifts a picture out of the commonplace is a fresh, personal way of seeing things.

here's the new Leicaflex SL

it has selective through-lens metering





NEW MODEL has "pickaback" mirror on main mirror which diverts light to double CdS cell inside bottom of housing (see diagram).

In show business terms, the Leicaflex is "a hard act to follow." Its mechanical and optical sophistication, brilliant viewing screen, sensitive meter and array of lenses make it a difficult camera to improve on. Nevertheless, Leitz designers have come up with a talented newcomer that has just made its bow. It's the Leicaflex SL. And those who have seen its "act" are applauding loudly. It's certain to be a star!

News of the new model is sending a ripple of excitement through the camera world because the Leicaflex SL brings unsurpassed quality of design and function to the features that have made single-lens reflex photography so popular. Some of its new features are:

Through-lens metering with selective light measurement (about 1/6th of the format diagonal).

Improved focusing screen: tiny microprisms provide extremely brilliant, focusable image across the entire screen area with all focal length lenses to 560mm and even longer.

Improved loading ease: the film leader slips easily into any of several slots in the take-up spool, the camera back locks closed with a single squeeze.

Improved legibility of shutter and film speed dials through use of white numbers on black dials.

The Leicaflex first brought new standards of precision to single-lens-reflex photography in 1965, and introduced the unusually high top shutter speed of 1/2000th second, with electronic flash synchronization to 1/100th second. Its viewfinder was the most brilliant of any single-lens reflex camera, each of its array of lenses was unsurpassed in optical excellence. How, then, could it be improved?

ALL VISOFLEX LENSES can be used with the Leicaflex SL with the help of an Adapter Ring. These are in addition to Leicaflex lenses.

metering system

The most apparent difference between the Leicaflex and the new Leicaflex SL is in the light-metering system. The SL has a through-lens system with remarkable characteristics. At its heart is a double CdS cell, mounted on the inside of the bottom of the camera. Its acceptance angle is about 1/6th of the format diagonal; the central focusing circle in the viewing screen, 7mm in diameter, defines the measuring field.

A supplementary mirror, hinged to the back of the viewing system's main instant-return mirror, reflects light coming through the lens, corresponding to the central focusing spot only.

This highly selective system permits you to choose the most significant picture areas for metering, minimizing or eliminating entirely the influence of light from unimportant areas. Scenes with contrasty lighting, back-lit photos, spotlighted subjects – all can be correctly exposed readily with this selective metering system. The exact metering angle varies with the focal length of the lens in use – from about 15° with a 21mm Super-Angulon-R to only 1° with the 400mm Telyt – even less with the 560mm Telyt.

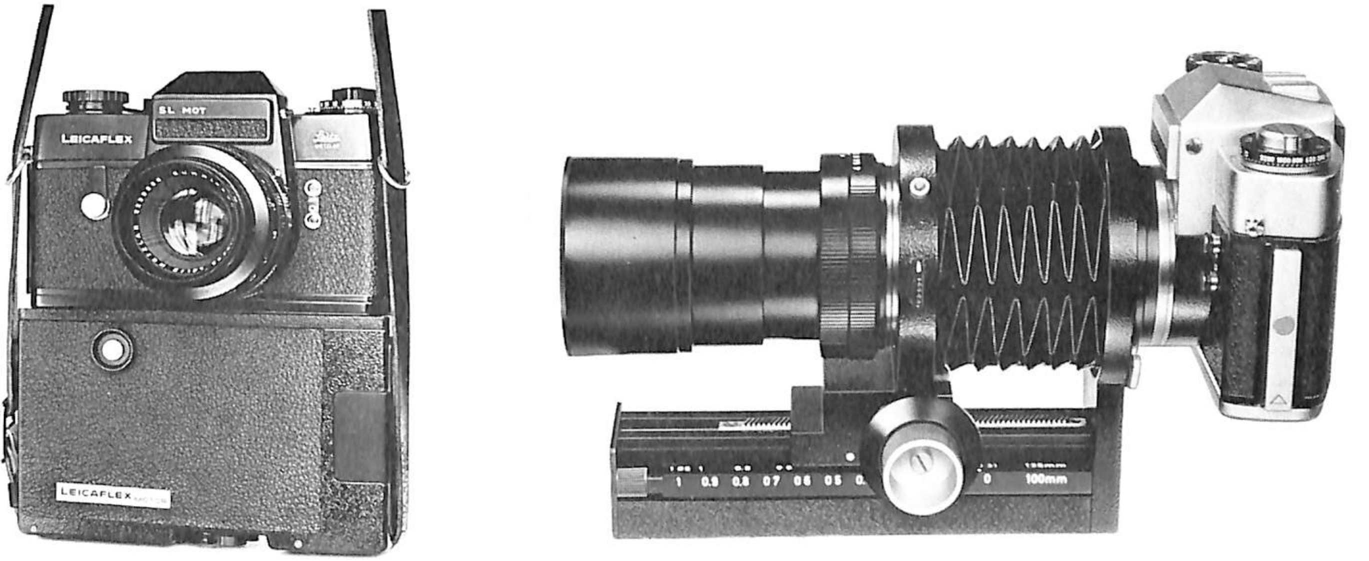
In low existing-light situations, the meter reads exposures for illumination so dim that it requires four seconds at f/8 with 100 ASA film.

As in the original Leicaflex, the exposure control of the SL is semi-automatic, with a follow-pointer system coupled to the shutter speed dial and aperture control of all lenses and the film speed setting. Film speeds from 8-6400 ASA can be set for the system.

viewing screen

A second major change is in the viewing system of the Leicaflex SL, whose unique design provides the same relative screen brightness with lenses of all focal lengths used on the camera. What's more, there's no vignetting with lenses from 21 – 560mm and even longer. The central focusing spot of the viewing screen (which, as mentioned, also defines the light-measuring area of the meter) is made up of relatively coarse (.09mm base) microprisms. These give an image which snaps decisively in an out of sharpness for quick, easy focusing. The remainder of the screen contains thousands of tiny microprisms with bases of only .04mm. These provide an image which is not only brilliant, but whose focus in all image planes also can be evaluated over the entire screen area.

The brilliance and unique microprism construction of the Leicaflex SL's focusing screen make interchangeable screens unnecessary. As a result, its fixed screen has the most precise tolerances for corner-to-corner accuracy of focus of any SLR. The location of the Leicaflex SL's screen is held within a fantastic .02mm limit. This compares to .04mm for the smallest achievable tolerance for removable screens and the relatively gross .10mm tolerance of most other SLRs. Note that the tolerance in the Leicaflex SL is from two to five times as strict as that of other single-lens reflex cameras. The image, of course, is upright and correct in its left-to-right orientation. The design of the new screen makes it usable with lenses from extreme wide-angle to long telephotos.



SPECIAL MOTORIZED LEICAFLEX and a bellows and 100mm Macro-Elmar lens designed especially for close-ups will appear later this year.

The large, square eyepiece of the finder provides a full screen view, even to eyeglass wearers, and can be fitted with diopter correction lenses for those who need sight correction but prefer to use the camera without wearing eyeglasses.

depth-of-field preview

Since focus is visible everywhere on the screen, a depth-of-field preview button has been added to the front of the Leicaflex SL. Pressed, it closes down the lens to its working aperture to provide approximation of the front-to-back sharpness of the final picture as well as a pictorial evaluation of the image at that aperture. The actual depth-of-field of the finished print or slide, of course, depends on many factors including final image size and viewing distance, among others.

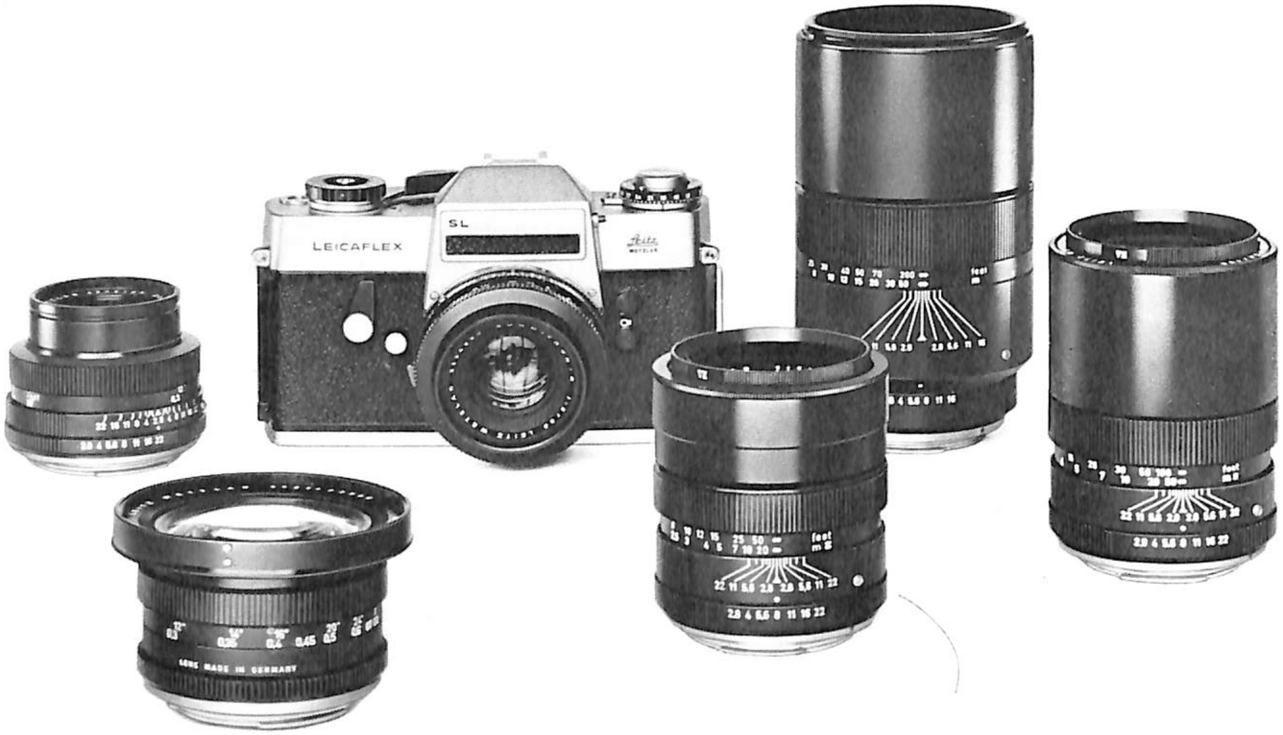
high speed film loading

To load the Leicaflex SL, the film end is slid into one of the take-up spool slots and the camera back snapped shut. The film is then ready to be advanced to the first exposure. The camera back locks automatically as it is closed.

many lenses

Interchangeable, automatic-aperture lenses of six focal lengths are either already available or will shortly become available for the Leicaflex SL. These are coupled to the camera's built-in, through-lens meter. They are the 21mm Super-Angulon-R f/4, the 35mm Elmarit-R f/2.8, the 50mm Summicron-R f/2, the 90mm Elmarit-R f/2.8, the 135mm Elmarit-R f/2.8 and the 180mm Elmarit-R f/2.8.

These lenses, although designed for the Leicaflex SL, can also be used on the original Leicaflex. Lenses for the original Leicaflex (except the 21mm Super-Angulon f/3.4) can also be used on the new camera,



METER-COUPLED "R" LENSES for the Leicaflex SL include a retrofocus 21mm (due Oct.), plus 35, 50, 90, 135 and 180mm lengths.

but their single cam couples only to the auto-diaphragm and not to the through-lens meter system of the SL. Coupling to the meter is by means of a second cam which is on the lenses for the SL but not those for the original Leicaflex. Owners of earlier Leicaflex lenses can have them converted for automatic operation on the SL by E. Leitz, Inc. for a very nominal cost.

When lenses for the Leicaflex with external metering are used "as is" on the new camera, the depth-of-field preview button must be depressed with the aperture ring adjusted to the selected stop. While the button is held down, the shutter speed knob is adjusted to align the meter's follow-pointer. To maintain a preselected shutter speed, while the preview button is held down, the aperture ring is turned to actuate the meter needle until it aligns with the follow pointer.

All lenses for the Visoflex can also be used on the Leicaflex SL by means of Adapter Ring 14,127 which has an asterisk after the number. With lenses for the Visoflex I, Adapter 16,466 must also be used.

Rangefinder-coupled Leica lenses, designed for use on relatively shallow Leica bodies do not focus to infinity on the Leicaflex but can be used on the reflex camera with Adapter 14,127 for extreme close-up photography. The Televit Rapid Focusing Mount can be used on the Leicaflex SL with the 400mm Telyt and 560mm Telyt f/4.6 lenses and the optical unit of the 280mm Telyt f/4.8 lens.

Among accessories and auxiliary Leicaflex equipment planned for the future is a focusing bellows for use with a special 100mm Macro-Elmar f/4 lens, focusing from infinity to 1:1. The previously mentioned 21mm Super-Angulon-R f/4 which can be used for both viewing and metering through the lens, will be introduced in October. The 50mm, 90mm, 135mm and 180mm "R" lenses will also be usable on the Leicaflex bellows. A special motorized Leicaflex SL camera is also planned for the future.

Initial, limited deliveries of the Leicaflex SL will begin in June. The Leicaflex SL, with 50mm Summicron-R f/2 lens (Catalog No. 10,228) will cost $639.00.

when artists face the camera

Jacob Deschin

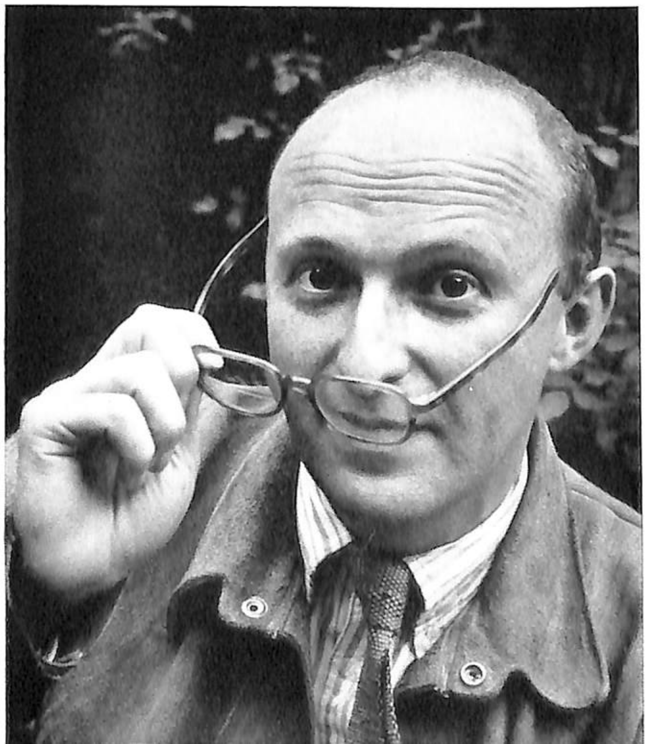
gallery owner's Leica makes models of them

An artist's untidy habit of swinging his brush as he paints on canvas, with splendid indifference as to where else the paint may fall, provided New York art dealer and Leica veteran John Lefebre with one of his most ingenious portrait ideas. The artist was the Chinese Walasse Ting. Lefebre took his portrait by reflection in a paint-spattered mirror, a sly allusion to the painter's style of applying small overlapping patches of color in a continuous and closely-knit pattern.

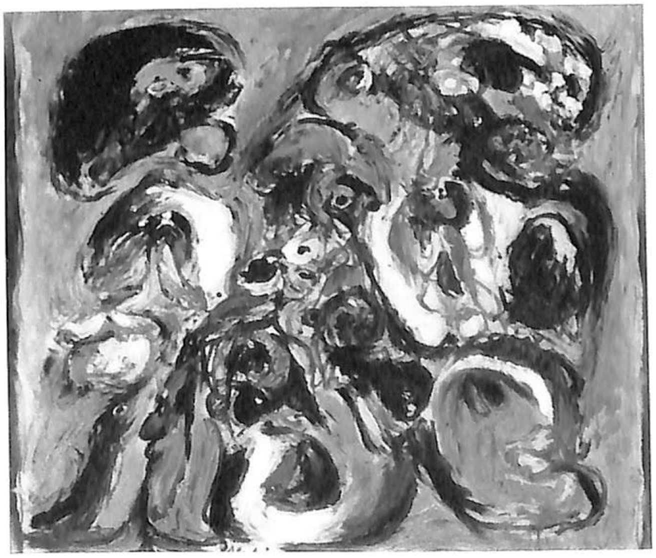
Along with other selections from the dealer's 30-year hobby of shooting casual portraits of his artist friends, the picture hung in a recent loan art exhibition, "Double Exposure," at the Lefebre Gallery. Each of his portraits of 26 artists was displayed with work by the artist concerned.

"Most people don't know what their favorite artists look like," Lefebre said the other day in discussing his hobby. On this premise, he decided to show them, using his own large collection of portraits as

Pierre Alechinsky

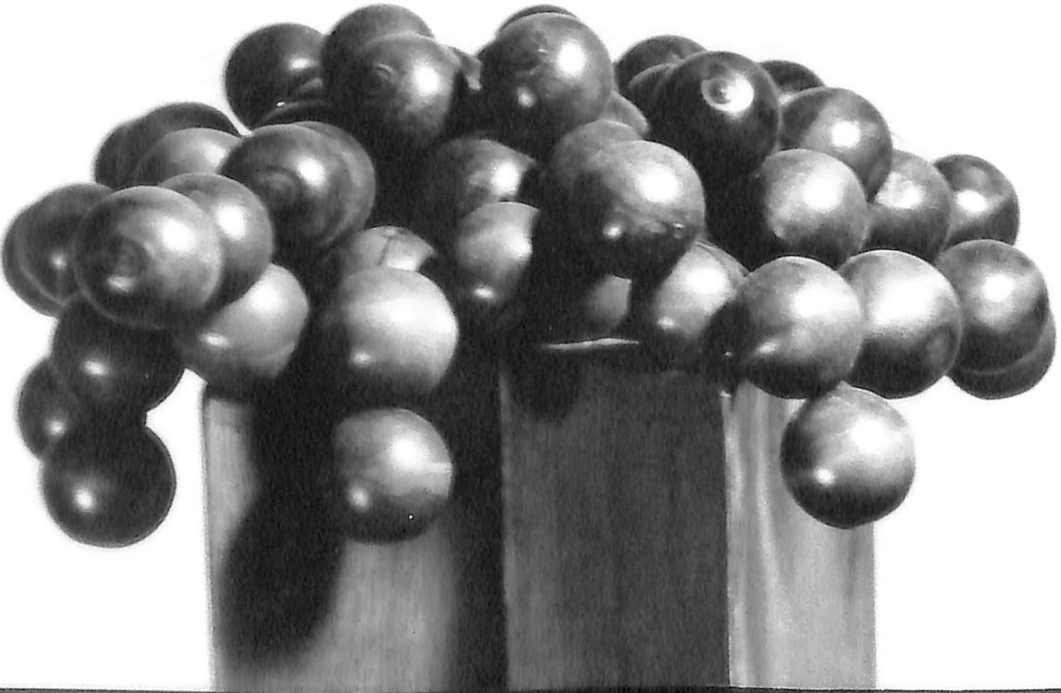


Encore Une Petite Chanson, 1961

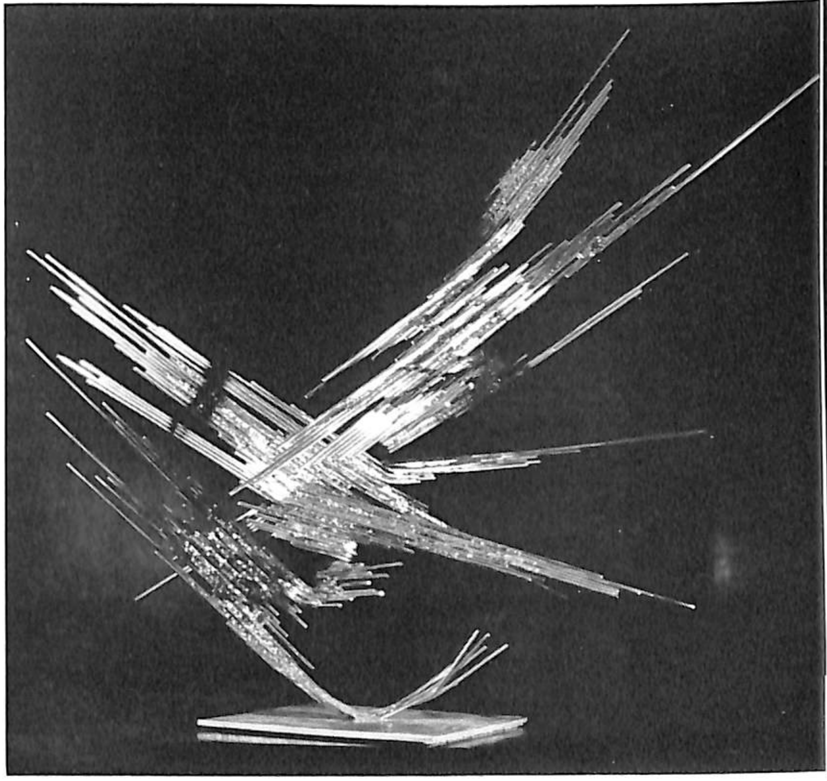


Pol Bury (l. front) is shown in motion because his sculptures move.

78 Boules Agglomerées



Norbert Kricke



Raumplastic

the source. His combination art and photography show was the happy result. He had Modernage of New York make 20 x 24 enlargements variously cropped and hung them adjacent to an example of the artist's work. It made a fine display and a novel one to which audiences responded with delighted surprise and enthusiasm.

Lefebre first picked up a camera more than 30 years ago in Berlin – it was a birthday present. The camera was soon replaced with a Leica, the same one he has today. He is hardly ever without it; he said "It's so light and convenient, I barely notice it and it fits me like an old shoe."

About two years ago he fell in love with the Leicaflex on first sight and bought one. In addition to the normal 50mm lens, he acquired a 35mm wide-angle and a 135mm telephoto.

In spite of his 30 years in the field, Lefebre still considers himself an amateur (but an amateur in the true sense – one who loves the medium) rather than a professional, with whom he says he does not compete at all.

Although at the beginning and for about 15 years he did his own developing and enlarging, Lefebre now uses a commercial establishment, Modernage, because he feels film processing is a routine that a photo lab can do as well if not better than he can. As for printing, he has neither the facilities, the time nor the accumulated practice of a printing expert in the lab, he adds. Moreover, since he no longer has to be concerned with processing techniques, he can now concentrate entirely on picture-taking, and this suits him just fine.

Lefebre says he uses Kodak Tri-X film exclusively, shoots wherever possible in available light, although he sometimes resorts to strobe flash bounced from the ceiling.

A one-time European journalist, later associated with various motion picture concerns, his last connection in this field was in the post of European chief of 20th Century Fox, which he left in 1959. The following year he opened his present art gallery with an exhibition entitled, "A Collector from Paris Becomes an Art Dealer." Once an art student, Lefebre has been an art collector most of his life. When he learned that many worthwhile artists had no representation in America, he decided to take on the job of promoting their work and selling it.

10 photo fallacies / *Norman Rothschild*

some "facts" are fancies

New Leica and Leicaflex owners can increase their photographic knowledge by study, by experience and by talking with other photographers. But, alas! The advice the latter have to give isn't always gospel, even though it be given in the friendliest spirit. So, to set a few things straight, we've gathered some photo "facts" that make the rounds when hobbyists (and even some professionals) get together. Some of them you may swear to yourself. But the trouble is, they just aren't facts. Some of these photo folktales, together with the real *facts, follow.*

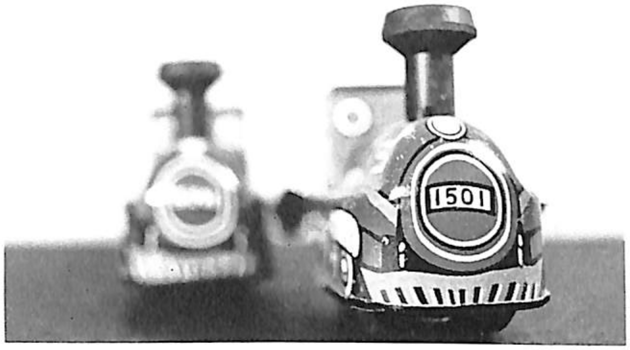
FALLACY: The more lens elements, the better the objective for a given maximum aperture.
FACT: Under some conditions more corrections can be obtained by adding extra elements, but it does not follow that this is *always* necessary, or that adding an element will necessarily make a lens better. For example, both the older 50mm Elmar f 3.5 and the newer 50mm Elmar f 2.8 have four elements each. However, the latter employs new types of glass, and is a superior lens. More important than number of elements is the standard of excellence set by the manufacturer.

FALLACY: To get really sharp pictures, stop the lens down as far as possible.
FACT: Stopping some lenses down from the widest opening can improve overall sharpness by reducing the effects of residual abberations. The general rule is to stop down about two stops from the maximum aperture, to reach optimum definition. A notable exception to this rule is the 50mm Summicron f 2 in Rigid or Dual Range configuration. This lens requires stopping down about one stop for maximum sharpness. Another reason there is an apparent increase in sharpness when the lens is stopped down, is that this tends to make up for focusing errors. However when too small a stop is used, overall definition may suffer because of a phenomenon called diffraction, or the bending of light as it goes around the edge of an object—in this case the lens diaphragm. So, while closing down the lens diaphragm increases the foreground-to-background *depth* of sharpness, stopping down can sometimes actually reduce the sharpness of a given plane of focus. Leitz lens designers have seen to it, however, that excellent definition can be obtained at even the smallest stop on your Leica lenses.

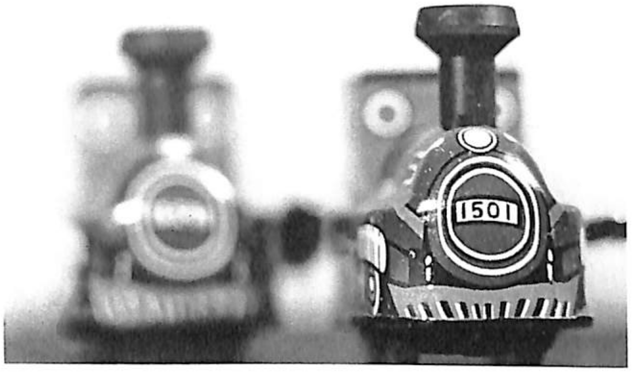
FALLACY: When you're in doubt about a filter factor all you need do is to hold the filter across an exposure meter cell to get a corrected exposure reading.
FACT: This is true for a gray, neutral density filter, but not always for other filters. The problem is that CdS and other meter cells do not generally have the same response to color as do panchromatic films. Thus, if a filter is of a color to which the pan film is highly sensitive, but the cell is not, too high a filter factor could be indicated and overexposure would result. Or, if the filter were of a color to which the pan film is not very sensitive, but the cell is highly sensitive, a low filter factor and underexposure would result. When you don't know the filter factor, bracket exposures using estimated factors, keep notes and check your results against them to choose the correct factor.

FALLACY: All you need do if you underexpose black-and-white negatives badly is to extend development to bring out the shadow detail and density.
FACT: If you really want shadow detail you can only put it there by exposure. Extending development cannot put shadow detail where it was not latent to begin with. Extended development can bring out maximum detail, but generally this leads to too much density and contrast in other parts of the scene that have been correctly exposed. Some developers tend to minimize the growth of density and contrast in the highlights as shadow detail is developed fully, but even these cannot put shadow detail into a severely underexposed negative. For best results you should give the minimum exposure that will produce needed shadow detail in the developer you use.

FALLACY: If you can't get enough depth of field for extreme closeups with a long lens like the 135mm, you should switch to a 50mm lens, since short focal length lenses have greater depth of field.
FACT: At the same image magnification and f stop,



50MM LENS gives same depth of field as 135mm lens (below) when sizes of main subject are equal. Only perspective changes.



all other things being equal, the same amount of depth of field will be obtained, regardless of the focal length of lens used. Thus switching to a shorter lens, will be of no avail. If you move in with the shorter lens to keep a large image, all you will get is a change of perspective.

FALLACY: If you're in doubt about exposure, it's always best to give a little extra, to be sure you get the picture.
FACT: The sharpest negative has the lowest density consistent with printable shadow detail – and that's the one you want. Overexposure tends to degrade image quality due to the formation of excess graininess and the irradiation of light from one silver halide particle to the other within the emulsion. While this irradiation does take place at all exposure levels, overexposure simply makes the irradiation more developable. If you're *really* in doubt about exposure, bracket your exposures and then pick the best one.

FALLACY: Skilled photographers can hold a Leica so steady that they get really sharp pictures at handheld speeds as slow as 1/15, 1/8 or even 1/4 second.
FACT: In my opinion this is a myth. Some really steady photographers can get *acceptably* sharp pictures this way, and the procedure is certainly valid when it means the difference between getting and not getting the picture, especially in photojournalism. What's more, skillful photo printing can make such pictures pictorially and artistically pleasing, despite some lack of sharpness. But remember that on an 8 x 10 inch print, any blur is increased by at least 8 times; a slide may be blown up 40 times or more on a projection screen. The viewing distance is important too. An 8 x 10 inch print viewed at 10 or 12 inches is generally examined more critically than a larger print at an exhibition or a projected slide, which are generally seen from further away. To get back to our original premise, to get really sharp pictures at longer shutter speeds, a tripod or other support will be found helpful.

FALLACY: You should never use a filter intended for black-and-white photography, with color film.
FACT: That's true if you want natural color. But you can get wild, offbeat creative color pictures by making exposures using the vivid red, green, blue and yellow filters normally used for black-and-white work on color film. For best results subjects should be light ones against a dark background. Once you learn photography's "rules," you should break them regularly to get more interesting pictures.

FALLACY: To copy old, faded photographs use a high-contrast film such as Kodak High Contrast Copy.
FACT: A high contrast copying film would probably be much too contrasty for this sort of work, even though the print is faded. It's usually used to copy "line" subjects, such as printed matter, line drawings or any other subject having just two tones – solid black and solid white. A slow or medium-speed panchromatic film is more suitable for copying continuous tone matter like photos. To pick up contrast in copying a yellowish, faded image a blue filter is recommended. Still more contrast can be obtained by extending developing time by about 25%.

FALLACY: A wide-angle lens gives distorted, foreshortened perspective. A telephoto or long-focus lens tends to flatten perspective.
FACT: Perspective does not depend on lens focal length, but rather from *what point of view a particular lens is used.* With a wide-angle lens, exaggerated perspective or foreshortening results when the lens is brought *very close* to the subject in order to get a large enough image. But, your eye, in the same spot as the lens, would see the same perspective. The lens does not "distort" the perspective. When *distant* objects are shot with a telephoto or long focal length lens in order to get a large enough image, flattened perspective results. In any case it is the position of the lens that determines perspective, not the lens itself, as so many seem to think.

get the most from the MR

Edward Meyers

when you need it, it's there!

LEICA-METER MR is sensitive, compact and handy atop camera.

You're out walking, camera ready for targets of opportunity. The shutter is set at 1/250 sec. Suddenly, you see a picture. The subject is in the shade, so you guess f/5.6 for the lens. You focus quickly, compose within the bright frame lines in the finder, then shoot.

Great shot, you think – *if* the exposure settings were correct. So, you take out your trusty hand meter and check whether the settings you used were right or wrong. The odds are in your favor. Experience gives most of us a fighting chance at guessing shutter speeds and f/stops with familiar films and lighting conditions. But sometimes the guess is wrong.

To eliminate guessing, I place a small (2¾ x 1¼ x ¾ in.) device on top of my M camera – a Leica Meter MR. I do this, even though I own five different hand-holdable photographic exposure meters, all of which give me more-or-less proper settings for shooting pictures. So, why do I need another?

For one reason, it sits on top of the camera via the camera's accessory shoe. Therefore, I'm never without a meter – especially important when shooting color. Hand-held meters are generally larger and bulkier; the MR is, in effect, part of the camera.

The MR couples to the M camera's shutter speed dial. Thus, when you select a shutter speed on the MR you simultaneously set the same shutter speed on the camera. This saves time and eliminates the transfer error possible with separate hand meter use.

The CdS cell of the MR meter "sees" about the same area that is imaged by a 90mm lens. Therefore, whether or not you are shooting with a 90mm lens, what you see inside the 90mm finder frame is what you are metering. For example: When using a wide-angle lens, you can aim the meter at the important areas of the scene, using the camera's 90mm finder frame, to make more meaningful exposure readings. You can use a similar technique for making close-up readings of important subjects within a scene if necessary.

Like most serious Leica users I try to use the fastest shutter speed possible in any given picture-taking situation (unless a small aperture is essential or subject or camera movement is desired). So, I set camera shutter speed first, with the MR's selector, then read off the f/stop from the meter dial and set it on the lens. This single step procedure saves time.

The Leica-Meter MR is as accurate an exposure meter as you could want for all but the most adverse shooting conditions. When set on its low light reading range (no booster needed, incidentally) it'll make readings down to f 1.4 and 1/8 sec. when set for a film speed of 400. This covers most low-light situations I normally encounter.

There's only one unusual precaution I observe with my MR meter: I never point the meter cell directly at a bright light when set for low light reading. It wouldn't ruin the cell, but would probably "fatigue" it. This is a characteristic of *all* CdS exposure meter cells. If this happens the meter will underestimate the light on subsequent readings and give recommendations which will overexpose the picture. If I should accidentally fatigue the cell, no harm would be done however. Just letting it rest anywhere from an hour to a day will restore it to good-as-new condition.

So, when I reach for my Leica, there's no need to make my pockets sag with one of the five Big-Bertha meters in my kit. The little MR on top of the camera is all the exposure insurance I ever need to carry.

focusing on...

Milton Freier fund

The first recipient of a scholarship from the Milton Freier Memorial Scholarship Fund was David A. Harvey, who received $250 for the Fall 1967 semester at the School of Journalism, University of Missouri. The fund honors the late press technical representative of E. Leitz, Inc. and former White House news photographer who died in an automobile accident in 1967. The grants will be awarded annually on the basis of quality of photographic work, scholastic standing, and the scholastic and professional aspirations of the applicant. To be eligible candidates must also enter a portfolio in the Intercollegiate Photography Competition sponsored by Kappa Alpha Mu, the National Press Photographers Association, the School of Journalism of the University of Missouri, the World Book Encyclopedia Science Services, Inc., and the National Geographic Magazine.

more light on Panalure

If you've made black-and-white prints from color negatives on Kodak Panalure paper, you know how dim the recommended Series 10 safelight is to work under. It has to be, since the paper's emulsion is panchromatic. But you can develop Panalure prints by inspection under a Wratten Series OC safelight if you pre-soak them (in the dark, of course) in Kodak desensitizer. This is available in 1 gram bottles. One gram dilutes to make a quart of stock solution which is further diluted 1:50. Prints are soaked in the latter solution for one minute, rinsed for 10 seconds in water then placed in the developer. At this point you can turn on the Series OC safelight and proceed as you would with any regular print.

spin-off

It may already have occurred to you that some of the fallacies exposed by Norman Rothschild's article in this issue might actually be useful practices in other contexts. For instance: we frequently get letters asking how to soften the piercing sharpness of Leica lenses for portrait work. Seems they reveal too much about the subject to be flattering. In the Rothschild story, three specific things that lessen sharpness are mentioned: hand-holding the camera at relatively slow speeds, stopping the lens 'way down and overexposure. They're not precisely controllable techniques, but worth a try. Maybe you'll discover a new creative technique by experimenting with them!

high-speed color

A special processing service to increase effective speed of Kodak High Speed Ektachrome, both Daylight and Type B, is now offered by Eastman Kodak Company. With this processing, which costs one dollar more than the regular processing fee, Daylight film can be exposed at an Index of 400 and the Type B at 320, compared to the normal speeds of ASA 160 and 125 respectively. Key to the service is a special envelope (for which you pay the dollar) into which the film is inserted. This alerts the processor that the film should be developed to a higher speed rating.

The new service will be offered for both 20 and 36-exposure rolls of 35mm film and rolls of 120 size. Details are available from your camera dealer.

color slide courses

Again this year, Helen C. Manzer, FPSA, ARPS, will offer summer and fall color photography courses.

Mrs. Manzer, a well-known teacher, exhibitor and photographic judge, will offer three courses on the Monterey Peninsula in California. The first group is from May 26 to June 7; second group, June 16-28; third group, from June 30 to July 12. More information on these West coast courses can be had from Thomas J. Hardy, 771 Toyon Drive, Monterey, California 93940.

East coast courses will be held in the lakes region of New Hampshire. The first East coast course is from July 28 to August 9; a second course will take place August 11-23. Two special courses stressing the fall foliage coloring are also offered. The first of these is from September 22-27, the second from September 29 to October 4. For more information about the fall courses, write to Ruth L. Wiesen, Post Office Box 553, Newport, Vt. 05855.

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